
July 1981, Number 72



*The Delius Society
Journal*

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July 1981, Number 72

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Illustrations

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Editorial

In the wake of recent productions in England and on the Continent, this issue is largely devoted to *A Village Romeo and Juliet*. Despite Opera North's (formerly ENON) short run of only six performances at Leeds, Nottingham and Norwich, it was most encouraging to read in their press release that of their fifteen productions in the 1980/81 season, *A Village Romeo* had been the sixth best attended, with an average audience 81% of capacity, thus placing Delius ahead of Donizetti, Lehar, Janacek, Offenbach, Rossini and Richard Strauss. This production was seen by 6,676 people.

At Zurich and Darmstadt the opera generally created a most favourable impression and, having had the good fortune to witness both presentations (in addition to that of ENON), Dr Lionel Carley kindly consented to undertake a review of them. The Editor is also extremely grateful both to Evelin Gerhardt and Lionel Carley for tackling the arduous task of sifting through a large pile of press cuttings (mostly in German) to provide a brief summary of the critical opinion that greeted the Continental productions, and to Dick Kitching, Chairman of the Midlands Branch, for agreeing to provide a short memoir of the two most recent British productions. The Zurich and Darmstadt programme booklets were most informative and well illustrated, and in our October issue from the former will be reprinted, slightly modified, Dr Carley's article on the writing of the opera. In it, in the light of fresh evidence, it will be seen that he proposes 1899-1901 as the dates for the opera, and not 1900-1901 as hitherto stated by most reference books.

Gordon Clinton, the Dark Fiddler in Beecham's historic *Village Romeo* set, was the guest speaker at the Beecham Society's AGM on April 25th. He spoke most entertainingly of how, while taking part in a summer season 'end-of-pier' show at Worthing, a change of weather fortunately enabled him to have the day off to attend, with four other singers, an audition in an empty Royal Albert Hall for Beecham's 1946 Delius Festival, the conductor barely visible somewhere in the depths of the hall. As a result he was chosen to sing *An Arabesque* at the Festival, Richard Austin conducting. It was Clinton's first solo engagement with orchestra. Two years later he went on to sing the part of the Dark Fiddler in Beecham's BBC broadcasts and his Delius Fellowship commercial recording. When Clinton at first demurred at the high G in his part, Beecham brushed his hesitation aside. 'It will be a new experience!' he announced. Needless to say, Beecham 'drew it' from him. At Beecham's 70th Birthday Concert Clinton was the soloist in *Sea Drift*, although he admitted it was not his favourite work.

On May 16 *The Walk to the Paradise Garden* was the choice of yet another famous personality to drift ashore on to that by now densely populated desert island, noisy with gramophones propped up on copies of The Bible and Shakespeare. Sir John Gielgud spoke of being a great admirer of Delius's music ever since attending the 1929 Festival at which he saw the composer. Members may remember his portrayal of the Caliph in BBC TV's *Hassan* in January 1971.

In May there was a showing on BBC TV of the 1946 film *The Yearling*. This sentimental story of a boy and his fawn set around Lake George, Florida, in 1878 has a musical score by Herbert Stothart credited as 'utilizing themes of

Frederick Delius'. In fact the score seemed to do more than that, making most effective use of substantial chunks out of *Appalachia* mostly of between six and a dozen bars' length — if slightly rescored — and chiefly taken from the introduction, from letters M,R,S,T and V, and from the choral finale. And as if perceptively noticing the similarity between the penultimate bar of the work's principal theme and the falling phrase of the second flute's entry in the *Intermezzo* from *Fennimore and Gerda*, parts of the latter work (published in 1945) were cleverly woven into the score. The scherzo from Mendelssohn's *A Midsummer Night's Dream* music also made an appearance.

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Owing to the indisposition of Vernon Handley, Julian Lloyd Webber's performance of the Cello Concerto at Huddersfield last February (announced in Journal 70 and eventually broadcast on May 22) was conducted instead by Brian Wright. This work seems to be receiving more attention of late for another performance was broadcast on July 8th with Moray Welsh as soloist, and Brian Priestman conducting the BBC Scottish Symphony Orchestra. As hoped for in the January Editorial, there was another broadcast on March 5 of *The Song of the High Hills*, Rozhdestvensky again conducting BBC forces in a studio recording probably made about the time of the Festival Hall performance and this time with a more successful orchestral balance. It is a great pity that room was not found for this work in this year's Proms for the Albert Hall acoustics might have been to its advantage. Instead the Piano Concerto returns to the Proms after twenty-six years' absence. Coincidentally the soloist, Sir Clifford Curzon, was born in the very year that work was first performed at these concerts.

In June Delius was represented by his Third Violin Sonata in an enterprising small-scale festival held in Aberdeen and chiefly featuring the music of Grainger and Grieg. Next year will be the centenary of Percy Grainger's birth and in anticipation of the occasion *A Grainger Companion* is to appear in November from Thames Publishing. This will be a collection of essays comprising 17 chapters with 6 appendices, totalling 264 pages with nearly 80 photographs. The cost is expected to be £14.95 though a special discount rate will be announced for Delius Society members. One chapter, *Impulsive Friend: Grainger & Delius*, has been contributed by Lionel Carley whose two-volume Delius letter edition is eagerly awaited.

Grainger and Delius are partnered in name on an Australian Broadcasting Commission record in a transfer of a four-handed arrangement Duo-Art piano roll of Delius's *Brigg Fair* played by Percy Grainger and Ralph Leopold, released in 1933 and now issued on LRF 034 from Larrikin Records, PO Box 162, Paddington NSW 2021, Australia. Another obscure record that members may chance upon contains the *First Cuckoo* and *Summer Night on the River* played by the Orchestra da Camera di Roma with Nicolas Flagello, on Peters International PLE 089. A new Argo release is discussed elsewhere in this issue together with details of a special offer to members of the three violin sonatas on an American record. The BBC recording of *The Magic Fountain* is now available in America on the new Arabesque label. Members will be pleased to hear that a much-needed Delius discography should be available by the end of the year. The thorough compilation is by Malcolm Walker and members will be kept informed

of its publication. And while on the subject of records may we take this opportunity of offering congratulations to Sir Charles Groves, our Vice President, on receiving the 1981 Audio Award for his service through recording to British Music. Previous recipients of this award have included another of our Vice Presidents, Norman del Mar, and our member Richard Itter of Lyrita in 1980, and in 1979 Anthony Griffith who was responsible for the superb transfers in the two World Records Beecham-Delius boxed sets. Sir Charles's championing of Delius in the recording studio has made him especially worthy of the award.

A leaflet enclosed with this issue gives details of the launching of Unicorn Records' 'The Fenby Legacy' two-record set which will surely rank amongst the most important and authoritative Delius issues. It is hoped that members will give their full support to this release and take advantage of Unicorn Records' very generous concessions to Society members. The making of the set will be the subject of an important article by the producer of the recordings in the October issue.

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1929 . . 1946 . . 1962 . . and now 1982. Next March a Fourth Delius Festival will be held, centering on Keele University. The moving spirit behind the Festival is our member Philip Jones who, besides being Artistic Director, is to conduct both the opening and closing concerts. The first, with the Orchestra da Camera, is a popular concert on the evening of Monday March 8 in the Victoria Hall, Hanley (where, in 1908 Delius conducted *Appalachia*) and will include *Over the Hills and Far Away* and works by Grieg. Perhaps the most interesting and novel feature of the week-long festival will be the first staged performance in this country of Gunnar Heiberg's *Folkeraadet* (*The People's Council*) given in an English translation by Lionel Carley, together with Delius's incidental music. This production by the University of Keele Drama Society will run from Wednesday until Saturday. A very full weekend will include a Friday evening concert given by the Royal Liverpool Philharmonic Orchestra under Norman del Mar (Delius's *La Calinda*, Violin Concerto with Ralph Holmes, and Elgar's Second Symphony), on Saturday evening Holst's *Hymn of Jesus* and Delius's *Requiem* with the University of Birmingham Music Society Choir and Orchestra conducted by Ivor Keys in the University Chapel, and to close on Sunday evening *A Mass of Life* in Hanley with Felicity Lott, Helen Watts, Kenneth Bowen, Thomas Hemsley, local choirs and the BBC Northern Symphony Orchestra. During the course of the week there will also be recitals, lectures (given by Dr Eric Fenby, Dr Lionel Carley and Stephen Banfield), exhibitions, a showing of Ken Russell's *Song of Summer*, and other events yet to be arranged.

Special package deals are being arranged for either the full week's stay or just the weekend including bed and breakfast hotel accommodation, coach travel between venues, dinner, weekend luncheon, a champagne buffet reception, and 30% discount on tickets for all Festival events. The estimated cost for the week's package is £167 and for overseas visitors: USA 380 dollars, Canada 440 dollars, Norway Kr 200, Germany DM 850, and Eire £240. A Friday to Monday weekend deal works out at £78. Special booking facilities are being arranged for monthly payment beginning in September, and further details may be obtained

from the Festival Secretary, Brian Rawlins, University of Keele, Staffordshire ST5 5BG. Details of special air and rail fares will be forwarded on receipt of application. Members will be kept fully informed of developments through the Journal.

Some notes on 'A Village Romeo and Juliet' in Zurich and Darmstadt

by Lionel Carley

We arrived in Zurich on the evening of Thursday 18 December, Norman Millar, Felix Aprahamian and I, in good time to attend the final rehearsal at the Zurich Opera House the following morning of Claus Helmut Drese's production of *A Village Romeo and Juliet*. We found high expectations there for the opera, a number of quite lengthy articles on Delius and *A Village Romeo* having already appeared in the Swiss press. The Zurich Opera's own magazine too was carrying this month extensive interviews with director, conductor, designer and principals. In it Sir Charles Mackerras told of 'growing up' with Delius, whose music, he said, was particularly rewarding to a woodwind player. Having studied the oboe in his native Australia, Sir Charles had found himself playing various Delius works in various orchestras before actually beginning to conduct the works himself. He felt that the function of the woodwind in Delius's operas was as important as that of the voices. As for *A Village Romeo*, by no means the most typical of Delius's works, for him it was the 'most Wagnerian', with Delius having made of Keller's novella 'a sort of *Tristan* for ordinary people'. Although Sir Charles had conducted *The Walk to the Paradise Garden* many times, this was his first complete *Village Romeo*: the Zurich production was therefore to be a very real premiere for everyone taking part. Also reported in the magazine were some of Dr Drese's views on the staging of the opera. Given that something like forty minutes of the work is purely orchestral, careful attention had to be given to reflecting the pictorial character of this music, whether it was illustrative of mood or of Nature itself. Drese saw the work therefore as demanding a particularly close cooperation between director and designer.

At the dress rehearsal we were joined by Martin Williams as well as by members of the Zurich Opera Board, and by Rudolf Sauser and Dietbert Reich of the production staff. Neither of the principals sang, simply miming their parts in order to conserve their voices for the following evening. But a fine vision of the opera unfolded, with scenery and staging that for once were clearly going to do the work justice. The budgetary restraints that have plagued Delius's works on the English stage for as long as most of us can remember were simply not there. Scenic high points like the dream wedding and the fair scene were splendidly done, the latter having an incisiveness and vitality about it that immediately drew F.A. to remind me that its composition actually predated that of *Petrouchka* by some ten years. Above all, it was not an English funfair, but a Swiss *Jahrmarkt*, and the difference in social background between the sombrely-dressed and top-hatted burghers of Seldwyla and the poor outcasts Sali and Vreli



The quarrel of Marti and Manz in the Zurich production.

was particularly clearly defined.

There were other points which made a special impression: the bringing much more into prominence of the Dark Fiddler, of whose brooding presence one was more constantly aware than expected; the foreboding presence, in the left foreground throughout the work, of the boat that is to carry the lovers to their tragic end (the two children play in it innocently together in the first scene); and the whole opera unfolding behind a thin gauze (as later in Darmstadt), placing reality at one remove. Mackerras conducted to the manner born, a fine, moving conception of the music, full of poetry and feeling.

That evening F.A. lectured at the University on Delius's operas. Later we were entertained to supper by Dr Drese at the Kronenhalle, a celebrated Zurich restaurant full of fine modern paintings collected by its lady proprietor, a *grande dame* who was celebrating her 90th birthday in some style that evening. Among fellow guests were Sir Charles and Lady Mackerras, Evelin Gerhardt and Malve Steinweg, Franz Joseph Delius and Uta von Delius, *Dramaturg* Dietbert Reich, and Dr Franz Reichenbach of the Opera Board, formerly Richard Strauss's lawyer.

The premiere itself was inevitably a splendid affair. We were, after all, to see what might almost be called Switzerland's second 'national' opera for the first time in the land in which its story is set (Yes, an Italian gave us the first in *William Tell*). Gosta Winbergh as Sali and Ursula Reinhardt-Kiss as Vreli now showed that they not only looked their parts but sang well too. An added dimension to the occasion was given by security staff who were on the alert at the Opera House - there had been a riot in Zurich that same afternoon, in fact a forerunner of much worse to come before Christmas. (The curious parallel -

disenchanted youth outside the theatre and the young social outcasts on the stage - was frequently remarked on in the many reviews of both the Zurich and Darmstadt productions). At the close there was prolonged applause, and opera staff told us that the conductor's repeated calls were a unique event in Zurich, a splendid recognition of the supreme part played by the orchestra in Delius's work. The guest list for the ensuing reception was of particular interest for the wide array of critics who had been invited. The Swiss press were there in force, but Germany was well represented, and correspondents were noted for papers from Britain, Austria, Yugoslavia and Australia, among others. Ronald Crichton of the *Financial Times* had flown over, and Kenneth Loveland was there representing *The Times*.

In fact the three major English reviews, by Crichton, Loveland and Aprahamian, are a good guide to the general tenor of reviews throughout the German-speaking press, summarized briefly elsewhere in this issue. Praise was lavished on a production which, in consequence, is to continue for a second season. Nearly all spoke of Delius being 'rediscovered' or 'unearthed', and asked why it had taken so long for his operas to return to the continental stage. The most notable dissentient voice (wait for it!) came from one of the only two French-language reviews to come my way, in the *Tribune de Genève* of 24/26 December, with the by-line 'from our special correspondent Dominique Chouet'. The reviewer can really find nothing to say in favour of the production, apart from a few grudging words of recognition for the talent of Mackerras, Reinhardt-Kiss and Winbergh. 'These two little hours of music dragged on interminably, without leaving much to remember'; and Delius, Drese and Zimmermann, the designer, are condemned in turn in a piece which



Reception given by the Zurich Opera House following the Swiss premiere: (l. to r.) Lady Mackerras, Sir Charles Mackerras (conductor), Felix Aprahamian, Lionel Carley, Ursula Reinhardt-Kiss (Vreli), Major Norman Millar, Costa Winbergh (Sali), Intendant Clause Helmut Drese (Director), Martin Williams (Trust Secretary).

in its flavour reminds one very much of Debussy's celebrated review of the *Danish Songs* in their 1901 Paris performance — the same delight in a supercilious irony, the same concern to turn a nice phrase, the same care to damn the more deeply with a touch of faint praise. The ego of the inspired reviewer and its elegant reflection in print counts for all, and one quite happily blesses the perpetrator for reminding us of that apparently inbred French indifference to Delius, of its peculiar and almost irremediable constancy. On the other hand, the *Journal de Genève* was much less critical, and even expressed the hope of seeing more productions of the work in future. Perhaps the real critical surprise came in the Lugano Italian-language daily, *Corriere del Ticino* (23 December). Marinella Polli, in a quite lyrical review, prefaces her remarks on the production with a rebuke for those commentators who place Delius among the ranks of minor composers. He should certainly be considered, she says, as one of the greatest modern English composers, and his music is no less beautiful than that of Debussy or Sibelius, or of Strauss or any other of the leading composers of the late German Romantic period. Mackerras had conducted superbly and the orchestra had certainly given one of its best performances of the season. There was a sense of occasion about the premiere, which itself had been one of the most eagerly-awaited of the season. And Jörg Zimmermann's marvellous designs reminded her variously of Corot, the Impressionists, Gauguin, and the Symbolists.

It was on one Saturday afternoon in April this year that I joined one of our German members, Hans Peter Dieterling, together with his wife Annegrete, in Frankfurt to travel together the last miles to Darmstadt in order to attend Kurt Horres' production there of *A Village Romeo*. The premiere, at the beginning of February, had been announced too late for any of us to be present from England, and it was a pity that Darmstadt seemed not to have attempted any pre-publicity over here. It had certainly not proved easy to get details of the production and dates of performances beforehand and, unlike Zurich, Darmstadt's efforts were not to achieve coverage in any of the principal British dailies. All this was a pity, because the production had many merits and once again was to attract considerable and widespread attention in the German press.

Above all, it was the first major production to have chanced its arm and risked a number of cuts and one important transposition, the opera opening unexpectedly with the Dark Fiddler's exposition of the story (extracted from Scene 6) framing the action at the outset, rather as in *Koanga*. For anyone acquainted with the work, this and subsequent pages proved a little disconcerting, as the children's roles, too, were slimmed down — indeed largely muted. The production aimed at maintaining tension by omitting the interval, with the work running without interruption for an hour and a half precisely. I am not too sure that it succeeded in this aim, especially after English National Opera North's production from Leeds, where the work was left intact (and with an interval) and one's nerves were at times almost unbearably stretched. This tautness of line was really not in evidence at Darmstadt.

However, as in Zurich, the standard of musical performance was of a high order. The acoustics of the house gave us at times an almost miraculous *piano*, imparting a marvellous, distant shimmer to the orchestral sound. Conductor Fröhlich's interpretation sounded warm and sympathetic, and it was with



The Fair Scene in the Darmstadt production.

astonishment that we learned, on subsequent discussion with him, that this was, - in the absence of the regular musical director Karl-Heinz Bloemeke - the first full performance that he had conducted. The fair scene was perhaps the only area where Delius's music was less than adequately handled - a leaden, four-square interpretation, lacking in either spontaneity or gaiety, and in no way approaching Mackerras's vitality in Zurich. A pity this, as the fair was little less than a masterpiece scenically. Indeed, most critics concurred that Marco-Arturo Marelli's stage designs were a major contribution to the success of the whole - they were at times spectacular, with the high points inevitably being the dream wedding and the fair scene. Indeed, one of the latest reviews, by Carl-Gunnar Åhlen in Sweden's *Svenska Dagbladet* (8 May), describes his designs as being 'among the most beautiful one could wish to see' (adding that Delius's music was 'more seductive than ever'). Again, liberties were taken: the dream wedding sequence took on the form of a great *Trauermarsch*, a myriad candles flickering in the half-darkness, with a quality verging on that of nightmare (not quite, indeed, the lovers' 'beautiful dream'), a final shaft of light illuminating the face of the priest who joins the two in marriage and who we now see is a truly demonic-looking Dark Fiddler. The enormous Darmstadt stage again came into its own in the fair scene, hugely alive and spectacular, fire-eaters, acrobats, clowns, jugglers. Gigantism, alas, finally prevailed and turned in on itself, as at the close the whole fairground, on its smoothly moving stage, receded into the depths and the whole assembly became a sea of white death's heads in the gathering gloom, all pointing cruelly, accusingly at the lone figures of Sali and Vreli isolated in the foreground - a piece of heavy and peculiarly Germanic symbolism which seemed well out of place in the unfolding pastoral idiom of *A Village Romeo and Juliet*. Images from Fritz Lang's films came to mind - and one felt that neither Delius nor Keller would have been specially impressed. On the other hand, a well-judged piece of staging, particularly effective on this wide stage, was the flexible use of the drop curtain,

hanging low, almost claustrophobically, to frame the most intimate scenes, and raised completely, for example, for the fair scene. This gave interesting and quite unexpected visual variation to the work.

As in Zurich, there was much fine singing. We had another Swedish Sali in Christopher Bladin; both he and Barbara Bonney sang beautifully. The Dark Fiddler, Hubert Bischof, did not have quite the virtuosity of his Zurich counterpart, Jozsef Dene. The marvellous love-duet that forms the climax to the work was something of a disappointment, as for some reason Kurt Horres had both singers incongruously on their knees at this point, looking less ardent and singing less rapturously than might otherwise have been the case. This slight misjudgment was compounded by a small long and wandering walk, ending in the young lovers' disappearance into the wooded mists backstage, with those of the audience who did not know the story having simply to guess how the work was supposed to end.

After the performance a seminar on the opera was held backstage. *Chef-dramaturg* Hanspeter Krellmann chaired a panel consisting of director, conductor and three principals. An audience of perhaps 60-70 professional musicians - performers, composers, teachers - discussed the opera and its staging, and the point was quite forcibly made that they had, in general, found it difficult to follow the action. This would not have been the case in Zurich, of course, for the understandable reason that Keller's story is one of the best-known in Swiss literature. Many participants in the seminar certainly did not understand what had happened to the lovers at the end of the work. What was particularly inter-



At the Paradise Garden in the Darmstadt production.

esting for an English onlooker were the violent clashes of opinion. You either like Delius's music or you hate it, to paraphrase Jelka Delius after the German première of *Koanga* in 1904 (and it had been no different with the Berlin critics of 1907 after the first *Village Romeo*). The interesting difference in Darmstadt today was that no special generation gap was obvious. Delius found supporters and detractors in the Darmstadt seminar impartially among both young and old, whereas in Elberfeld and Berlin it had generally been the younger musical generation who took to his work and the older establishment who inveighed against it. The most voluble critics in Darmstadt were in fact one or two younger, radical composers who found a *Süssigkeit*, or sweetness, in this music which was not in the least to their taste. It was film music. The panel bridled at such criticisms. Like others present, they for the most part admitted to scarcely having heard of Delius until this production, but now confessed to having gradually been seduced by, and absorbed into, this intensely moving music. It was furthermore to a fellow composer – of electronic music – that Darmstadt really owed this production: Herbert Eimert had told Kurt Horres about *A Village Romeo* in the first place. Both came from Wuppertal, where so many of Delius's works had first been played in Germany. Horres had studied the work with growing enthusiasm and then scheduled it for his Darmstadt theatre – by an extraordinary coincidence only shortly after Drese had settled on it for Zurich. At Zurich, according to Sir Charles Mackerras, things had come about a little differently. He told me that when invited to conduct *Tosca* there, he had agreed only on condition that he could also do the Delius.

If I have sounded more critical about Darmstadt's production, it has been because Horres and company dared to do things that by purists might have been considered *lese-majesté*. But the opera now is seen to be big enough to take enquiry and experiment. And it can justifiably be considered a measure of the establishment of a work in the musical firmament when gifted interpreters decide to take new risks and look at it from fresh perspectives. Zurich's approach was more traditional and, in the end, a greater artistic triumph. After all, the composer had been left alone to sing his own song.

Two fine and rewarding productions then, each of them widely acclaimed on the continent. But I must nevertheless end with a comment on that one particular performance in Leeds last June – by ENO North – that was attended by so many members of the Delius Society. Here was a production mounted by comparison on a shoestring budget. But for me, on the edge of my seat throughout, there was an underlying, almost searing tension, which neither Zurich nor Darmstadt could quite attain. We certainly had a Sali and Vreli who looked extraordinarily young and handsome and sang and acted to match, an orchestra which sounded well, even if without quite the precision of Zurich, but – above all – that quite unnerving and consistent tension as the work unfolded. I was never more deeply moved in the theatre, and to judge by muted discussions during the interval and many a damp eye sympathetically observed, others felt the same too.

For all that, England has once again sustained only a limited number of performances of *A Village Romeo*, and ENO North's repertoire looks sadly traditional for the coming season. Yet the single town of Darmstadt, with its

limited hinterland, has succeeded in keeping the work for a season in its repertory with houses close to capacity. And Zurich? *A Village Romeo and Juliet*, as I said, is retained for a second season. Catch it if you can this autumn. It's a beautiful production.

A Village Romeo and Juliet at Darmstadt:

A note on the music

by Robert Threlfall

The first problem to confront any musical director who is about to stage *A Village Romeo and Juliet* is usually that of reconciling Delius's ample orchestral demands with the space available in the pit. I understand that, given the size of the Darmstadt Staatstheater, less difficulty was to be anticipated in this respect; however, the opportunity was taken for a thorough 'new look' at Delius's masterly score from other angles. Although I was not present at the performances, authentic information received from the management of the Theatre enables a clear picture of the musical side of the presentation to emerge and this may be summarised as follows.

The cast list as issued stated that performances would play for about 1½ hours and that there would be no intervals. In the programme book Hanspeter Krellmann's essay on Delius's operas stressed the composer's expressed opinion that this length and procedure was ideally correct for his conception of opera; a substantial excerpt from Christopher Redwood's article on Delius and Strindberg which quoted Delius's own words to this effect also found prominent (and welcome) place therein. Ignoring the fact that all this was said by Delius about 10 years later, and that it referred to a totally different work handled in an appropriately different way, cuts were made in the present Darmstadt performance in order to reduce the overall length to the stated time. This was carried out in the following manner:

1. In the opening scene the music sung by the two children (and its accompaniment) was entirely excised, and their roles thus became mimed. Certainly this may have had the advantage of facilitating the choice of youngsters who plausibly resembled their adult counterparts as revealed in the following scenes; equally certainly the amount of music thus lost is not extensive.
2. Scene two remained intact; but a cut at the climax of scene three, where the lovers first kiss (to a cardinal passage of elusive harmony, later recalled during the *Walk to the Paradise Garden*), is surely in questionable taste.
3. In scene four the first duet for the lovers was eliminated. More: at the climax of the dream wedding sequence the festive clangour of the bells which follows the final choral invocation was entirely removed, so that the sleeping lovers were then immediately disclosed. Between that point and the end of the scene, three further short cuts totalling some 50 bars were made: these however cause less injury to structure or texture.
4. The same may perhaps be said of two cuts later in the fairground scene which remove part of the neighbours' conversation, also Sali and Vreli's



Sali and Vreli as children in the Darmstadt production.

subsequent remarks. A cut in one of the ensembles in the closing scene, and some reductions of the subsequent solo passages (even affecting the Dark Fiddler's final virtuoso display) may equally be judged acceptable, provided only that the need for any cuts at all is accepted in what is not an unduly extended piece by any standards.

Undoubtedly the most provocative musical feature of the present production is that which I have left till last. That splendid outburst of C major sunshine which begins the work with what Ronald Crichton (recently reporting from Zurich) referred to as a Janacek-like sweep - this was entirely removed. Instead the evening now opens with those magical horn calls placed by the Composer at the start of scene six. The Dark Fiddler's narration follows, as in the score but with one short cut, until the moment when Sali and Vreli wander in. Here a flash-back takes place to the music at curtain up of scene one, which scene then continues as already noted above. As far as I can tell, after the *Walk to the Paradise Garden* interlude (apparently left intact . . .) the last scene, now shorn of its opening narration, proceeds from the entry of the lovers to its appointed end minus the few cuts already noted.

It is obvious that considerable thought has been given to this recasting of the score, in an attempt to meet those parameters which Delius later expounded. Whether this attempt is mistaken in the case of *A Village Romeo and Juliet* and would have been better applied to a revival of *Fennimore and Gerda*, which surely needs no such surgery, I leave for others to determine. Some may well question 'I wonder what Delius would have thought?': for me, in Stravinsky's words, to ask the question is to answer it.

ZURICH AND DARMSTADT: WHAT THE PAPERS SAID

The rediscovery of early twentieth-century operas continues apace, according to *Die Welt* (22 Dec 1980). Schreker, Korngold, Zemlinsky and Busoni are re-emerging, and now Delius too, very much the dark horse to put your money on if you are a musical treasure hunter. Of all the works unearthed in recent years, hardly any has proved to be so rewarding as this Swiss version of *Romeo and Juliet*. The *Neue Zürcher Zeitung* (22 Dec) talked of powerful and lasting impressions left by the work, particularly the orchestral interludes, the wedding vision and the final scene. The musical monthly, *Orpheus* (Feb 1981), stressed that Delius's music, in no way unapproachable, is quite his own. The Zurich production was outstanding, and even the programme book was exemplary, put together as it was with care and loving attention, and full of information. With a production like this, said the *Frankfurter Rundschau* (24 Dec), *A Village Romeo* is definitely an enrichment of our opera repertoire. And for a final comment, back to the *Neue Zürcher Zeitung*, whose review ended by describing the work as a signal success with the audience. This was a pioneering production, and from it we would be likely to see not just a gain for the repertoire but a Delius renaissance on the continent.

There were many more reviews of the Zurich production, but if anything *A Village Romeo* in Darmstadt achieved even wider notice. An opera discovery of the first rank, proclaimed *Rhein-Zeitung* (4 Feb 1981); Darmstadt's Delius discovery, presented by an enthusiastic cast, was certainly one of the finest opera nights of the season. *Die Welt* (4 Feb) reminded us that Zurich had demonstrated that the opera was a fine, rewarding work. Now Darmstadt had given us an excellent performance, with the result that approval of Delius's opera had now changed into veritable enthusiasm. The quality of the applause at the



Entry of the Dark Fiddler at Darmstadt.

première was in itself something of an event. The critic of the *Stuttgarter Zeitung* (4 Feb) had suspected that the opera was a fine work when he saw what he personally felt had been a less than sensitive production at Zurich. Now he recognized it to be a masterpiece of fin-de-siècle music drama. In many respects only Debussy's *Pelléas* was comparable. Everything sounded natural, organic; in theatrical terms nothing was dressed to kill; an incomparable musical nature-lyricism had worked its magic. From the *Süddeutsche Zeitung* (6 Feb) we had the question: is Delius coming back? This operatic discovery had proved to be a surprising success and left a lasting impression. It was a truly original work that must return to the repertoire. Marelli's decor was one of the finest now to be seen on the German stage. Horres' direction fascinated; it was dreamlike and immediately moving, identifying strikingly with the music. The audience was overwhelmed. The *Bonner Generalanzeiger* (4 Feb) affirmed that the success of this production would have a lasting effect. The work touched a central nerve of the feelings of today – a sentiment echoed by the *Frankfurter Allgemeine Zeitung* (5 Feb): a section of the present young generation would recognize itself again in this opera.

LOOKING BACK: 1962 and 1980 . . .

by R B Kitching

In April 1962 an intrepid band of curious Midlanders set out from Nottingham for Bradford to see an operatic novelty by a composer only known to them by a handful of small pieces including *The Walk to the Paradise Garden*. The opera proved to be an unusual and particularly moving experience and, together with other concerts given at the Delius Centenary Festival, was the spark which ultimately kindled the formation of the Midlands Branch of the Society.

Recollections of a first hearing of a work almost twenty years ago are likely to be inaccurate and it is hoped that other members who attended the same production will excuse any inaccuracies. My memories of the sets by Leslie Hurry are that they were well suited to the spirit of the work and in this respect more sympathetic than those of the recent production by English National Opera North. In particular the final scene of the Paradise Garden was a lovely romantic scene suffused in an entirely appropriate sunset glow. What was less successful, however, was the end of the opera where the boat, instead of sinking, was drawn off stage to the left in a series of violent jerks accompanied by a loud scraping noise which almost drowned the music. In this respect the ENON production must be given higher marks.

With regard to the singing, my impression is that Elsie Morison sang Vreli very affectingly although she was rather mature for the part. John Wakefield as Sali I thought very good and I am surprised that I have heard nothing of him since. As I had not heard the work before, I failed to follow much of the Dark Fiddler's more angular vocal part and cannot therefore judge Neil Easton's performance. The ENON principals I thought very good, Adrian Martin and Laureen Livingstone both being convincing young lovers and Stuart Harling an excellent Dark Fiddler. As to the orchestra there is no doubt in my mind

that Meredith Davies produced a much more polished and sympathetic version of the score than David Lloyd-Jones in the ENON production, although the latter performance was never allowed to sag and the momentum of the work was fully maintained.

Finally, the wedding scene at Bradford was presented as a rather grand ceremony without any sinister overtones. Although a valid interpretation, I felt that in this respect ENON were more faithful to the spirit of the music which to me always sounds full of foreboding and far from merry; the eerie slow dance of the guests and the appearance of the Dark Fiddler as the priest were in my view entirely justified, although I am aware that some Delians did not share my view.

On the whole, I think the 1962 production was probably more satisfactory overall, mainly due to the scenery and the orchestral playing and conducting.

. . . and 1920

by Eugene Goossens

That Drury Lane season carried a memory of other incidents, both potentially disastrous, in which I played an embarrassing part. *A Village Romeo and Juliet*, the beautiful and in some ways strangely un-operatic masterpiece of Delius, was having its second performance, and we had reached the last act, in which the lovers write *finis* to earthly suffering by scuttling their boat in the middle of the lake. This effect was extremely realistically achieved at Covent Garden by the simple process of lowering a portion of the stage, with the boat on it, at a given musical cue. The procedure had to be accomplished in order to give the lovers ample time to sing the concluding part of their final duet while the boat was going under. I promised Beecham, who was conducting, that I would give the stage-manager the cue at the right moment, whereupon the vessel would slowly start disappearing from view. It did, but four pages of score too soon, owing to my mistaking an identical phrase occurring earlier for the real stage-cue. Moreover, it seemed that once the process of lowering the hydraulic stage-bridge had started, there was no possibility of arresting it. It also seemed that never before had the bridge moved so quickly, so that, to the dismay of everyone concerned, the lovers were compelled to sing at least two pages of their duet from the submarine depths of the lake. This episode earned me a peppery rebuke from T.B., who, incensed by other mishaps — principally musical — during the performance, said, 'Next time, you conduct the damned thing yourself.' I did, and someone else gave the stage cues. Out of excessive caution, however, that person gave the fatal cue much too late, with the result that the boat started sinking only with the final curtain. I'm not at all sure but that my way wasn't dramatically the more effective! . . .

from *OVERTURE AND BEGINNERS — A Musical Autobiography* with acknowledgement to Methuen & Co. Ltd.

A VILLAGE ROMEO AND JULIET

Cast lists of the Principals

	ENON TOUR	OPERNHAUS ZURICH	STAATSHEATER DARMSTADT
Manz	Patrick Wheatley	Howard Nelson	Francesch Chico-Bonet
Marti	Thomas Lawlor	Werner Groschel	Michael Glucksmann
Sali	Adrian Martin	Gosta Winbergh	Christer Bladin/ Anett Kruger/Julia Schon
Child Sali	Eleanor Smith	Peter Buhler	+
Vrenchen	Laureen Livingstone	Ursula Reinhardt-Kiss	Barbara Bonney/ Stefanie Horres
Child Vrenchen	Joy Naylor	Dorothea Gilgen	+
Dark Fiddler	Stuart Harling	Jozsef Dene	Hubert Bischof/ Karl-Heinz Berg
Conductor	David Lloyd-Jones	Charles Mackerras	Karl-Heinz Bloemeke
Producer	Patrick Libby	Claus Helmut Drese	Kurt Horres
Designer	John Fraser	Jorg Zimmermann	Marco-Arturo Marelli
Performances	1980 <i>Leeds</i> May 21, 23, 29 & 31; <i>Nottingham</i> June 19; <i>Norwich</i> July 3.	1980 December 20, 23 & 28; 1981 January 3,7,9,15, 21,23 & 30; February 5 & 15. Further performances next season.	1981 February 1 and 13 other performances. + not specified in programme cast list.

Gottfried Keller

A Biographical Note

Now widely recognised as the most representative national author of the German speaking Swiss, Gottfried Keller was born near Zurich on July 19 1819. He and his younger sister were the only two of six children to survive early childhood and with the early death of their father, a woodturner by trade, it was left to their mother to provide and care for them. Between mother and son there grew a bond of deep affection. When Keller was fourteen an incident at the Zurich *Industrieschule* led to his perhaps unjust expulsion, as a result of which he then had to educate himself. In the summer of 1834 was born the desire to become a landscape painter, and after a local apprenticeship Keller went to Munich in May 1840 to study painting, like the eponymous hero of his largely autobiographical novel *Der grune Heinrich* (*Green Henry*, so called because his frugal mother made all his clothes from a single roll of green cloth). After an unsuccessful two and a half years' stay in Munich, poverty forced him home. Still harbouring an ambition of becoming a painter, he rented a studio in Zurich. But, fired by his discovery of Georg Herwegh's and Anastasius Grun's political poetry, he was soon to turn to poetry himself. Towards the end of 1844 some forty-one early poems were printed, others following in the next and subsequent years. Such

was the favourable impression created by his poems of that period that the Government made it financially possible for him to study philosophy at Heidelberg from 1848 to 1850, Keller by then hoping to become a dramatist. At Heidelberg he was greatly influenced by the philosopher and one time student of Hegel, Ludwig Feuerbach, whose writings also exerted an influence on Karl Marx.

From 1850 to 1855 Keller lived in Berlin, primarily to study drama on the stage. There he worked on *Der grüne Heinrich*, the first three volumes of which appeared in 1853 though later to be much revised. There too he was busy with *Die Leute von Seldwyla*, the first of two collections which was published in 1856 soon after his return from Berlin and containing what is perhaps Keller's most powerful and affecting story, *Romeo und Julia auf dem Dorfe*. Seldwyla, a fictional name, means in essence 'a happy place' and the inspiration of the best known story of the set was a newspaper report from 1847 which told how two young lovers from poor, feuding families opposed to their marriage, after a night of merry-making and dancing at an inn, were found dead the next day in a nearby meadow.¹ In Keller's version the couple drifted down river on a hay barge until, approaching a town at dawn, the 'two tightly embracing figures, pale in the frosty autumn morning, slid down from the dark mass into the cold river'.² In Delius's opera the drama is considerably heightened by Sali removing the plug from the bottom of the boat and so causing the barge slowly to sink.

A friend of Keller's for many years was the composer Wilhelm Baumgartner who was also a friend of Richard Wagner, Keller describing the latter as 'a very talented and entertaining man, highly cultured and profoundly perceptive. His new opera-text, the Nibelung trilogy, is a work of poetry in its own right, full of fire and rich in poetic blossoms, and made a far deeper impression on me than any other poetic work that I have read for a long time.' As well as Wagner, he was acquainted with Mathilde Wesendonck (at one time Wagner's mistress whose Zurich house Wagner used in 1857) and in old age Arnold Böcklin whose pictures Keller much admired. He was even once visited by Nietzsche whose kind opinion of his work Keller could not however reciprocate.

From 1861 until 1876 Keller was state secretary of his native canton, thus becoming a civil servant like his fictional Heinrich Lee, with a job that left him little time for writing. Besides poetry his later works of note include *Sieben Legenden* (1872), a second set of *Die Leute von Seldwyla* in 1874, a further series of stories known as the *Zürcher Novellen* in 1877, and the novel *Martin Salander* (1886). On relinquishing his post as Cantonal Secretary Keller received the citizenship of Zurich. With a trail of unhappy love affairs behind him, he never married. After his mother's death in 1864 his sister Regula cared for him, though he was to outlive her by two years, dying himself on July 15 1890 within four days of his seventy-first birthday.

If one instinctively associates Keller musically with Delius, other composers have turned to his works, notably Keller's compatriot Othmar Schoeck (1886-1957) whose orchestral song-cycle *Lebendig Begraben* (*Buried Alive*) sets fourteen poems described in one study of Keller as being 'in poor taste, an unsavoury exercise in the macabre'.³ Probably even less known is the 1941 Swiss

film *Romeo und Julia auf dem Dorfe* directed by Hans Trommer (who was also responsible for the scenario closely based on the Keller story) and with a fine extensive musical score by Jack Trommer. A record of the film soundtrack, omitting all speech and containing fifteen music sequences, is available on ADRM3 from Adriano Records, PO Box 1018 CH-8022 Zurich (though it may also be obtainable from specialist shops dealing in film soundtrack recordings).

1. See *Delius as a Composer of Opera* by Christopher Redwood, in *A Delius Companion* (John Calder 1976) p.227
2. *A Village Romeo and Juliet* by Gottfried Keller, translated by Peter Tegel (Blackie 1967)
3. *Gottfried Keller: life and works* by J M Lindsay (Wolff 1968)

S.F.S.L.

Delius on Record

by Lyndon Jenkins

Sea Drift; Appalachia. John Shirley-Quirk (baritone), London Symphony Chorus, Royal Philharmonic Orchestra, conductor Richard Hickox. Argo ZRG934. Full price.

Sonatas for Violin and Piano. Derry Dean (violin), Eleanor Hancock (piano). Sine Qua Non Superba SA 2037 (cassette C2037).

The first is in many ways a good record, but one whose musical claims would have stood up better if the recording had been more successful. The fact that it contains a generous sixty-six minutes of music probably accounts for its being cut at a low level, but a balancing of forces that favours the woodwind over the strings, reduces the bass and renders the chorus's words frequently inaudible is scarcely likely to promote *Sea Drift* at its best.

Some of the conductor's tempi, such as at the opening, are well chosen but he falls into the trap of not keeping things moving; this need not be fatal in this work but firm and adroit handling is needed if the structure is not to sag badly, and in a dangerous passage such as that between 9 and 13 I find it impossible to avoid a sense of stop-and-start. The big moments do come off: the lead-up to the great climax at 17 (after 'O madly the sea') is genuinely exciting, and the choral singing everywhere is both incisive and rhythmically clean; it is, though, hardly *pp* at 'O rising stars'. One of the best features of the whole disc is the contribution of John Shirley-Quirk, sensitive and accurate everywhere; you will notice that he correctly sings 'You husky *noic*'d (not *voic*'d) sea' two bars before 21.

The orchestral playing is equally sensitive, and it is a huge pity that so little detail can be heard, even with the volume turned up. The violin solo just before the entry of the solo voice comes and goes, the poignant cor anglais phrase at 'I heard at intervals the remaining one' (10) has to be strained for, while there is little point in straining to hear the harps depicting the moonbeams in the passage beginning 'Yes my brother' (13) since they do not seem to be there at all; similarly, you could be forgiven for assuming that there is a dead silence in the dramatic pause before 'O I am very sick and sorrowful'.

Appalachia is, on the whole, more successful. A different recording set-up

seems to have been adopted, no doubt because the work is principally an orchestral piece, and from the sound aspect there is more impact and a greater sense of orchestral presence; only the timpani, for some reason, sound oddly unrealistic. This less complicated music seems to suit the conductor better, too, and his tempi are almost always judicious, to the benefit of its overall shape; some of the less inspired pages could do with more sense of mystery, but the whole thing does not lack atmosphere. Those occasional choral interjections are beautifully touched in, although there is an ugly noise at the top C climax of the concluding passage. It is a pity to have to turn the disc over after only four minutes, but that is the penalty of a format that is undeniably economical.

There are already two complete recordings on a single disc of the three Violin Sonatas, by Yehudi Menuhin and Ralph Holmes, each with Dr Fenby accompanying on Delius's piano. To those has now been added a third, and it says much for the artists that their performances stand up in such company. But they do: indeed the playing of Derry Dean, who is Leader of the Victoria Symphony Orchestra in British Columbia, Canada, and Eleanor Hancock is both fresh and stylish and has a directness of approach that does much for Delius's structures; both have plenty of technique and are well inside the music. The recording, if a little short in dynamic range, is easy to manage and my pressing was impeccable.

Gilbert Parfitt writes: Towards the end of last summer a friend sent me the American recording of the three violin sonatas. It struck me that they were played most sympathetically with a real feeling for the music, and I thought that other members of the Society might be glad to add the record to their collections. I wrote to the American company asking what they would charge if I were to buy fifty copies and they quoted me such a low price that I straight away sent off a cheque. The only condition they made was that they should be sold to members of the Society. I was able to pay for them while the pound was strong, and although it was some months before I received them, during which time I made enquiries about import duty and VAT, they eventually turned up a few weeks ago. After paying all duties and taxes I am able to offer the record to Society members for the very low price of £2.15, including first class postage and packing. Any member of the Society who would like a copy should write to me at 31, Lynwood Grove, Orpington, Kent BR6 0BD, enclosing a cheque for £2.15. I do not envisage there being any profit on the transaction but should a small surplus arise it will be treated as a donation to Society funds.

News From America

Since the last round-up of news, in April 1980, once again there has been much Delius activity in America, and regretfully our brief summary can only give a somewhat inadequate coverage and representation of the many interesting events that have taken place. No reports have been forthcoming of the two *Koanga* performances at the Shreveport Civic Theatre, Louisiana, in April 1980. However on October 26 last there was a rare performance of Delius's *Requiem*

with full orchestra at St Bartholomew's Church, New York, conducted by Jack Ossewaarde. The concert also included Kodaly's *Te Deum* and the second performance of Menotti's *Missa: O Pulchritudo*.

On February 8 1981 the Philadelphia Branch of the Delius Society presented as near as was possible to the actual day their annual Delius Birthday concert in which Anne Williams Allman sang twenty-four Delius songs, some of them in the original Scandinavian languages. Miss Allman is a doctoral candidate at Columbia University, her thesis being 'a study, analysis and performance of the songs of Frederick Delius'.

The annual Delius Festival at Jacksonville, Florida opened on March 4 with a recital given by Leland Wade (tenor) and Andrew Clarke (piano) of songs by Delius including the infrequently heard *A Late Lark*. As well as the customary Delius Composition Award concert, on March 5 there was a showing of Ken Russell's film *Song of Summer*, followed by a question-and-answer session with the guest of honour, Dr Eric Fenby. (It will be remembered that, besides *Koanga*, the Jacksonville University Swisher Library holds the manuscript score of *A Song of Summer* presented in 1978 by Dr Fenby). The next morning Robert Threlfall presented his 'Composer's Choice' recital which he has now given not only to London and Midlands Branch members and at Cheltenham, but also on March 1 at Philadelphia. On March 7 'an afternoon with Eric Fenby' was held, and the Festival closed the following day with a chamber concert of works by Brahms, Kreisler and Delius (his Cello Sonata). Among the exhibits on view locally during the Festival was a bronze mask of Delius, on loan from the Metropolitan Museum of Art New York and on show at the Cummer Gallery of Art. This was one of three made from the original 1916 alabaster sculpture by the American artist and close friend of the Deliuses, Henry Clews (see *Delius: A Life in Pictures* by Lionel Carley and Robert Threlfall, pp. 70-1).

On May 3 the Philadelphia Branch once more showed considerable artistic initiative in presenting a most attractive concert of music for strings to mark the 25th anniversary of Gerald Finzi's death. (London members will remember Dr Michael Salmon's excellent talk on Finzi to the Society last March.) The four Finzi works were his *Prelude* Op.25 and *Romance* Op.11 for string orchestra, the song-cycle *Let us Garlands bring* (with Donald Collup, baritone) and the ageless *Dies Natalis* (with Robert Rowland, tenor). Warlock's *Capriol Suite* and Delius's *Air and Dance* completed the programme which was conducted by William Smith, a Society member and associate conductor of the Philadelphia Orchestra. A grant from the Finzi Trust helped to keep the deficit occasioned by the concert to a minimum. Future Philadelphia plans include the premiere next season of Sorabji's flute quintet *Il Tessuto d'Arabeschi* as part of a concert to mark Delius's 120th anniversary and probably to be complemented by the first professional performances in Philadelphia of Delius's String Quartet and Herbert Howell's Piano Quartet. By a happy coincidence both Howells and Sorabji will be 90 in 1982. The Sorabji quintet was commissioned in memory of Delius and in 1979 the manuscript was presented to the Society by Norman Gentieu, then a member of the Board of Directors.

The Finzi concert followed the Philadelphia Branch's AGM at which the recent increase in subscription for American members came under discussion

(a necessary increase which was introduced before the present fluctuations in value of the pound). Since their local dues are at present only five dollars a year on top of the United Kingdom charges, it was felt unrealistic for such a small portion of the total subscription to be retained for the running of their local organisation. In consequence, after considerable discussion, it was decided to amend the constitution by deleting the single sentence 'membership shall be contingent upon membership in the Delius Society in England' in favour of 'membership in the Delius Society in England is urged and encouraged'. This was carried unanimously.

It is hoped that the next issue of the Journal will carry a report on the St Louis American premiere of *Fennimore and Gerda*. In the meantime the Editor will be pleased to receive reports from American members on that or any other event of outstanding interest.

'Mr Beecham Comes To Town'

A Midlands Branch meeting on May 2nd 1981

Actually it was Mr Lyndon Jenkins who came to Brian and Joan Dunn's at Nottingham to give us an abbreviated version of the record review he had presented in London, followed by a recording of a programme he recently compared for Mercia Sound under the above title. The programme was both written and narrated by Lyndon and included brief interviews with Sir Adrian Beecham, Norman del Mar, Gordon Clinton (of Dark Fiddler fame), Harold Gray (for many years deputy conductor of the City of Birmingham Symphony Orchestra), and Denham Ford (Chairman of the Beecham Society). Timothy West also took the part of Sir Thomas in several inimitable stories.

One of the most fascinating musical illustrations was of two songs composed by Sir Adrian Beecham, sung by Nancy Evans and accompanied by Sir Thomas. These were the *Willow Song (Othello)* and *O Mistress Mine*. Gordon Clinton described performing the Dark Fiddler's part in *A Village Romeo* under Sir Thomas and how the conductor instructed him not to slow down at the words 'and for your marriage bed there's soft and purple heather'. Sir Thomas insisted that this section must be 'urgent'.

As usual with Beecham, there was an abundance of humour and several members almost fell off their chairs with laughter (or was it the wine provided with the lavish refreshments in the interval?) — whatever the reason, it was most successful and we only hope that Mercia Sound will ask Lyndon to do some more programmes of a similar nature.

R B Kitching

Forthcoming Events

Thursday September 3 at 7.30 p.m. RAH Henry Wood Promenade Concert

Delius's Piano Concerto, with Sir Clifford Curzon and the BBC Symphony Orchestra conducted by John Pritchard. Works by Mozart and Brahms complete the programme.

Saturday September 5 at 8 p.m. Corn Exchange, Bedford

Proposed performance of Delius's Violin Concerto with Ralph Holmes and the Bedfordshire County Youth Orchestra, conducted by Michael Rose in association with the Sir Thomas Beecham Trust Ltd as part of its 'Musical Weekend'.

Monday September 7 at 7.30 p.m. RAH Henry Wood Promenade Concert

The BBC Singers, conductor Simon Joly, perform Delius's *The Splendour falls on Castle Walls*, *On Craig Ddu* and *To be sung of a Summer Night on the Water*.

Sunday September 13 at 7.30 p.m. St Mary's Parish Church, Petworth

Richard Hickox conducts the City of London Sinfonia in Delius's *A Song before Sunrise*, *On Hearing the First Cuckoo in Spring* and *Summer Night on the River*, with works by Vaughan Williams and Handel as part of the Third Petworth Festival. Tickets at £4.00 and £2.00.

Tuesday September 15 at 7 p.m. BMIC, 10 Stratford Place, London W1

Delius Society talk: 'The music of E J Moeran' presented by Stephen Lloyd.

Saturday September 26 at 7.30 p.m. Rosehill Theatre, Whitehaven, Cumbria

Julian Lloyd Webber plays Delius's Cello Sonata, accompanied by Simon Nicholls.

Wednesday October 7 – Saturday October 10

BBC recording of *Margot La Rouge* conducted by Norman del Mar, for later transmission.

Sunday October 11 at 7.30 p.m. Theatre Clwyd, Mold

Julian Lloyd Webber plays Delius's Cello Sonata, accompanied by Simon Nicholls.

Tuesday October 13 at 7 p.m. The Commonwealth Institute, Kensington High Street, London

Launching by Unicorn Records of 'The Fenby Legacy' two-record set, with a showing of Ken Russell's BBC film *Song of Summer*. Delius Society members will be welcome on application for a free ticket. Further details are given on an enclosed leaflet.

Wednesday October 21 at 7.30 p.m. Mary Ward House, 5-7 Tavistock Place, London WC1

Delius Society talk: 'Delius, Grieg and Norway' presented by Andrew Boyle. (Mary Ward House is 5 minutes' walk from Euston and Russell Square stations.)

Sunday November 8 at 3 p.m. Cliffs Pavilion, Southend

The Southend Festival Chorus and Orchestra, conducted by Lionel Friend, performs Delius's *Sea Drift*. Seats £3.00, £2.50, £2.00 and £1.50.

